

THE  
**NORTHERN HARP;**

CONSISTING OF  
ORIGINAL SACRED AND MORAL SONGS,

ADAPTED TO THE  
MOST POPULAR MELODIES,  
FOR THE  
PIANO-FORTE AND GUITAR.

BY  
MRS. MARY S. B. DANA,

Author of "The Southern Harp," &c.

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FIFTH EDITION.

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**New-York:**

**MARK H. NEWMAN,**

**199 BROADWAY.**

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Entered according to Act of Congress in the year 1841,  
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**G. DINGLEY,**  
MUSIC TYPOGRAPHER,  
No. 29 Ann street.

**SMITH & WRIGHT,**  
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No. 216 William street



## PREFACE.

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MRS. MARY S. B. DANA,

RESPECTED MADAM,

IN complying with your request for a Preface to "The Northern Harp,"—which I do with sincere pleasure,—I will occupy the pages you have assigned me with a few observations on the Piano-forte as a field for *sacred* as well as secular music. This topic has been suggested by "The Southern Harp," which you have already given to the musical world; as well as by the present volume.

The Piano-forte is an admirable instrument. Every lover of music will rejoice that it is fast advancing in public favor and in utility. We listen, with delight, to its rich combinations of sounds, and to the various compositions in the performance of which it is successfully used; to the soft and melodious overture, the stately march, the tender and sentimental song, the lively waltz, and the sweet and thrilling duett. To all of these descriptions of composition the instrument is excellently adapted. The beauties of Handel, Haydn, Mozart, Beethoven, and others, as appearing in their secular compositions, can be illustrated with fine effect upon this instrument. And yet, the Christian lover of Sacred Song cannot be satisfied with the restriction of its use to secular music. His devout feelings ask its employment also in those compositions associated with sacred sentiments, and which inspire holy affections. The time has arrived for the Piano-forte to take the place in the Christian family and social circle, which is held by its more majestic and powerful compeer, the Organ, in the sanctuary and "the great congregation." Its resources should be brought out in Sacred Song, and made to assist the aspirations of hearts in which dwell the love of God and the faith of Jesus Christ.

The hours of morning and evening prayer, and, generally, the occasions when social circles are assembled, in which Christians mingle, are times when the Piano-forte may be used with good effect. From my own experience and observation I am prepared to speak of its utility, also, at suitable intervals on the Sabbath, in the performance of *sacred music in a manner strictly devotional*. When the minds and hearts of a family have been occupied with the services of the sanctuary, the family, and the closet; the performance, thus, of "some of the songs of Zion," introduces a pleasant variety into the employments of the day. If the Organ is appropriately used in the sanctuary, so may be the Piano-forte in the home of the Christian family. Children and youth, in danger of regarding the restraints of the Sabbath a weariness, can be gathered around this instrument, to listen, or to bear a part in the vocal performances to which its accompaniment gives richness and effect; and thus can learn to associate with the Lord's day the sweet solemnities of Sacred Song.

I will not believe, respected Madam, that any apology is necessary to your readers, for reminding them,—with all Christian courtesy and yet with Christian seriousness,—that for the rich satisfaction they find in music, they owe to its Creator the devotions of their hearts and their highest attainments in this heavenly art. The sweet vibrations of every chord in the instrument, speak of God to the ear, as impressively as the rays of every star appear to the eye. It is a scene to touch with tender grief the Christian who loves music, where a circle of immortal beings, delighting themselves with the exercise of their taste and skill; yet, among all their songs, have not one “to shew forth His most worthy praise.” Female elegance and loveliness, especially, are often set off by the accomplishments of a fine voice, and of skill, exquisite, in bringing out the powers of an instrument. Why should not her heart,—whose fingers sweep the keys of the Piano-forte,—learn to beat with emotions of love to that Saviour, who has loved her and died for her, and who invites her to the bliss of Heaven. “The lovely song of one that hath a pleasant voice, and can play well on an instrument,” delights, moves, melts us. Let her forgive us while we remind her that she may be yet without the grace of God to fit her for Heaven. And we pray that she may become a Christian, and thus be prepared to touch a golden harp in Heaven, and to raise her voice in the song of redeeming love at the right hand of the everlasting throne.

To the spiritual benefit of the lovers of music, respected Madam, may the poetry of your muse, associated with the music of your two “Harps,” richly and happily contribute. Truly it is an occupation well becoming a Christian, to promote both a just and refined musical taste and the immortal good of those who cultivate this heavenly art.

With Christian esteem and respect,

I am, dear Madam,

Yours, truly,

E. W. HOOKER.

BENNINGTON, VT., Nov., 1841.



# HOW BRIGHT THE UNFADING EVERGREEN.

Words by MRS. DANA.

Music by SAMUEL NELSON.

ALLEGRETTO  
E CON  
DELICATEZZA.

*p poco.!* *cres.* *mf con spirito.*

*f* *p* *cres.*

Sva..... loco.

How bright the un - fad - ing ev - er-green, A -

*f* *ff*

B

- mid the for - est trees! In summer and win - ter there 'tis seen To wave to the pass-ing

This system contains the first two staves of the musical score. The vocal line is on a single treble clef staff with a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff, both with a key signature of one flat. The music is in 4/4 time. The vocal melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

breeze. And may I be so like to thee, O, nev - er fad - ing tree! That all may feel, in

This system contains the next two staves of the musical score. The vocal line continues with a half note E5, followed by quarter notes D5, C5, and Bb4, then a half note A4, and continues with eighth and sixteenth notes. The piano accompaniment continues with similar patterns, including some chords and moving lines in both hands.

wo or weal, I shall unchanging be. How bright the un - fad - ing ev - er - green, A -

*ritard.* *a tempo.*

This system contains the final two staves of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The piano accompaniment includes a section marked *ritard.* (ritardando) and another marked *a tempo.* (allegretto). The score concludes with a final chord in the piano accompaniment.



# HOW BRIGHT THE UNFADING EVERGREEN.

7

**RITARD.**

mid the for - est trees! In summer and win - ter there 'tis seen, To wave to the pass - ing

*cres.* *mf. ritard. cres.*

**A TEMPO.** **CRES.**

breeze. Ever, ever, may I be seen Like to the beauteous ev - - er - green.

*leg.* *p* *f* *f*

**Sva.....loco.**

*ff*

2

How bright is the sparkling, dancing sea,  
When sunbeams glitter there!  
And sweetly some pleasing melody  
Enlivens the still, soft air.  
And may I shine with rays divine  
Reflected on my heart,



And may my voice in songs rejoice,  
When I from earth depart.  
How bright is the sparkling, dancing sea,  
Ever, ever, bright may I be,  
Like to the sparkling, dancing sea!

## O TELL ME, STRANGERS.

Words by MRS. DANA.

Music by L. DEVEREUX.

ANDANTE  
E  
SEMPLICE.

*p*

Sva.....

SOLO

O, tell me, stran - gers, ere ye go, The

.....loco

road that leads to glo-ry, For I have heard a - bout the way, Full many a diff' - rent sto - ry.



O TELL ME, STRANGERS.

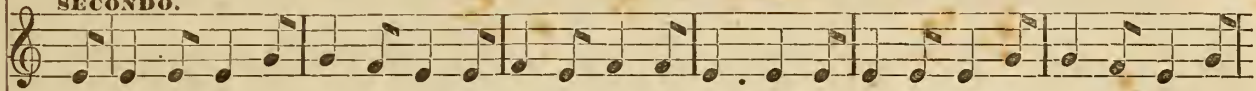
9

PRIMO.



It is a strait and narrow road, O, weary, wand'ring brother! 'Tis but a few who choose that way, But

SECONDO.



It is a strait and narrow road, O, weary, wand'ring brother! 'Tis but a few who choose that way, But

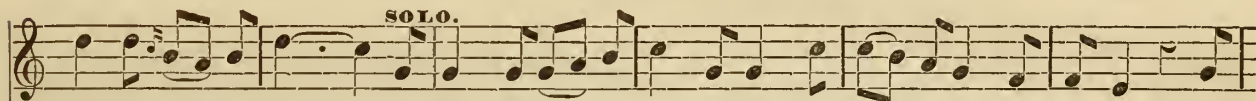
BASSO.



It is a strait and narrow road, O, weary, wand'ring brother! 'Tis but a few who choose that way, But



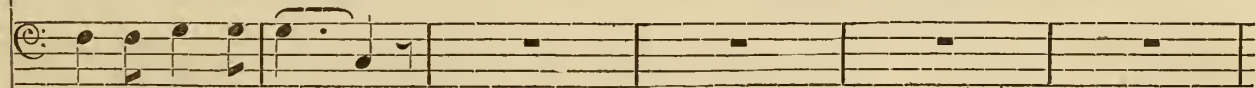
SOLO.



ma - ny take the o - ther. I see a smooth and pleasant road, Where all is bright and glowing; But



ma - ny take the o - ther.



ma - ny take the o - ther.



C

**CHORUS.**

yonder is a darksome path. Where thorns and weeds are growing, Then take the narrow, darksome way, Poor,

Then take the narrow, darksome way, Poor

Then take the narrow, darksome way, Poor,

weary, wand'ring brother, Tho' 'tis a rugged, thorny road, O, do not choose the o - ther.

weary, wand'ring brother, Tho' 'tis a rugged, thorny road, O, do not choose the o - ther.

weary, wand'ring brother, Tho' 'tis a rugged, thorny road, O, do not choose the o - ther.



do not choose, do not choose, Tho'tis a rugged, thorny road, O, do not choose the o - ther.

do not choose, do not choose, Tho'tis a rugged, thorny road, O, do not choose the o - ther.

do not choose, do not choose, Tho'tis a rugged, thorny road, O, do not choose the o - ther

*f* *Cres.*

*Sya...* *loco.*

## SOLO.

And if I take the narrow way  
O, will it lead to Heaven;  
Where every sorrow shall be past,  
And every sin forgiven.

## CHORUS.

O, yes! though darksome is the path,  
Bright joys are set before thee,  
But linger not, there's danger here,  
Poor wand'rer, we implore thee.

## 2.

## SOLO.

Then Pilgrims, I will go with you,  
Too long I've been a stranger,  
I'll choose the strait and narrow road,  
Nor linger here in danger.

## CHORUS.

Then welcome, welcome to our hearts,  
Poor, weary, wand'ring brother!  
We'll tread awhile the thorny road,  
For who would choose the other.

# HEAR MY PRAYER, MY HEAVENLY FATHER.

Words by MRS. DANA.

Music by HENRY R. BISHOP.

*AFFETTUOSO.*

*Sua..... loco*

Hear my prayer, my heav'nly Father, Let my cry come un - to thee, For my soul is full of

trou-ble; God, be mer - ci - ful to me! O, my heart is with - er'd in me, I for - get to eat my



# HEAR MY PRAYER, MY HEAVENLY FATHER.

13

bread; Hear my prayer, O God! and ten-der-ly Raise up my droop-ing head. O, when shall I be

sing-ing, My voice with mu-sic ring-ing, While my soul her way is wing-ing To my

*Ad lib.*

*Ad lib.*

heav-en - - - ly home?

2.  
Like a sparrow sitting lonely,  
All the cloudy winter's day,  
I am watching every hour  
For the sun's reviving ray.  
In a country dark and barren,  
O, how long have I to roam?  
D



I am wand'ring through the wilderness,  
And longing for my home.  
O, when shall I be singing,  
My voice with music ringing,  
While my soul her way is winging  
To my heavenly home?

## O, DO NOT LINGER THERE.

Words by Mrs. DANA.

Music by T. H. BAYLY.

ALLEGRETTO.

The piano introduction consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'ALLEGRETTO'.

Why fal - ter in your Heaven-ward flight, Ye chil - dren of Al - migh - ty love? Ye

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal line.

can - not be for - sak - en quite, Then upward, upward move. Your drooping wings no

The second system continues the song with a vocal melody and piano accompaniment. The lyrics are written below the vocal line.



lon - ger wave, Nor fee - bly fan the mis - ty air; A - rise! a - rise! for -

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on grand staff (treble and bass clefs). The melody consists of eighth and quarter notes, with lyrics 'lon - ger wave, Nor fee - bly fan the mis - ty air; A - rise! a - rise! for -'. The piano accompaniment includes chords and arpeggiated figures.

get the grave, O, do not lin - ger there.

The second system continues the musical score. The vocal melody concludes with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line. The lyrics for this system are 'get the grave, O, do not lin - ger there.'

## 2.

The exile from his fatherland  
 Is sighing for his native home,  
 O, when bright angels beck'ning stand,  
 Why should you longer roam?  
 Now boldly spread your glorious wings,  
 And try to breathe in heavenly air;  
 Arise! arise! from earthly things,  
 O, do not linger there.

## SUN, MOON, AND STARS, PRAISE THE LORD.

Words by MRS. DANA.

Music by T. COOKE.

ALLEGRO  
MARCATO.

Sun, that ruleth o'er the day, How sweet thy rays to

me, Glow - - ing on the laughing hills, Sparkling on the sea!



Shin-ing, Shin-ing to praise your Maker's name, Praise the Lord,

Praise the Lord, O praise, praise the Lord.

2.  
Moon, that rideth high in Heaven,  
I love thy pensive beams,  
Lighting up the meadows green,  
Silvering the streams!  
Shining, &c.



3.  
Stars, that twinkle in the sky,  
All through the livelong night,  
Making every placid lake  
Beautifully bright!  
Shining, &c.

4.  
Sun, and Moon, and Stars, rejoice,  
God's handiwork ye show,  
While in yonder firmament  
Night and day ye glow!  
Shining, &c.

# THOU BEAUTIFUL JERUSALEM.

Words by MRS. DANA.

Music by H. R. BISHOP.

CANTABILE.

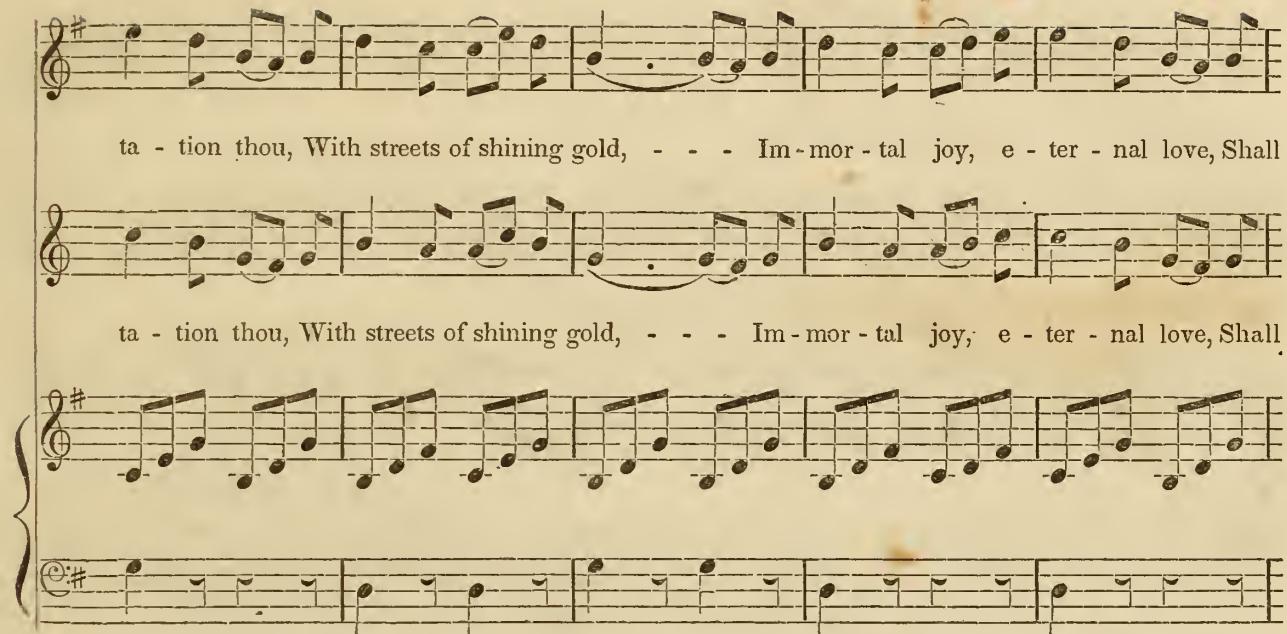
Thou beau-ti-ful Je - ru - sa-lem, When shall I thee be - hold? A glo-rious hab - i -

Thou beau-ti-ful Je - ru - sa-lem, When shall I thee be - hold? A glo-rious hab - i -



THOU BEAUTIFUL JERUSALEM.

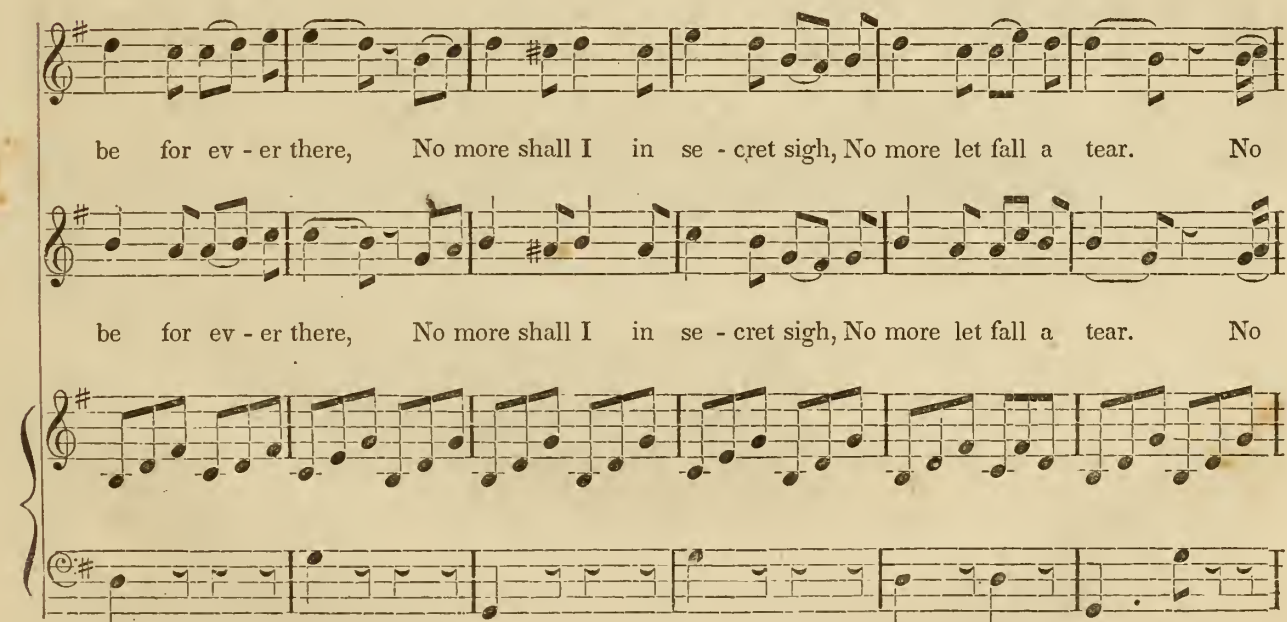
19



ta - tion thou, With streets of shining gold, - - - Im - mor - tal joy, e - ter - nal love, Shall

ta - tion thou, With streets of shining gold, - - - Im - mor - tal joy, e - ter - nal love, Shall

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both with a key signature of one sharp. The lyrics are written below the vocal staves.



be for ev - er there, No more shall I in se - cret sigh, No more let fall a tear. No

be for ev - er there, No more shall I in se - cret sigh, No more let fall a tear. No

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

## THOU BEAUTIFUL JERUSALEM.

*Ad lib.*

more shall I in se-cret sigh, No more let fall a tear.

more shall I in se-cret sigh, No more let fall a tear.

## 2.

The glorious Lord will be to us  
 A place of noble streams,  
 On which the sun of righteousness  
 Shall shed his cheering beams.  
 No gallant ship shall pass thereby,  
 No galley strike an oar,  
 For there shall every earthly thing  
 Be seen and heard no more.



## OFT IN THE BUSY THRONG.

Words by MRS. DANA.

Arranged by P. A. ANDREU.

1. Oft in the

2. My heart has

*AFFETUOSO.*

*p* *sf* *p*

bu - sy throng, My heart has felt so lone - - ly, Sad thoughts have whispered long In

thought of all The vows that I have bro - - ken, "The worm-wood and the gall," Their

self communings on - - ly. The weight of guilt my bo-som felt, Has clothed my brow in

spi - rit-words have spo - ken The hopes, the pray'rs, the burning tears, Which once were mine so

The first system of the musical score for 'Oft in the Busy Throg.' consists of three staves. The top two staves are for the vocal melody, and the bottom staff is for the piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal melody begins with a treble clef and a key signature change to one sharp. The piano accompaniment begins with a bass clef and a key signature change to one sharp. The lyrics are written below the vocal staves.

sad - ness, And I have seem'd like one who dream'd When rose the sound of glad - ness :

of - ten, Have seem'd a call, though voiceless all, My wayward heart to sof - - - ten :

The second system of the musical score continues the melody and accompaniment. It also consists of three staves. The vocal melody continues on the top two staves, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staves. The piano accompaniment includes a *pp* (pianissimo) marking.



Oft in the bu - sy throg, My heart has felt so lone - - ly, Sad thoughts have

Oft in the bu - sy throg, My heart has felt so lone - - ly, Sad thoughts have

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Oft in the bu - sy throg, My heart has felt so lone - - ly, Sad thoughts have". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

whisper'd long In self communings on - ly.

whisper'd long In self communings on - ly.

The second system of the musical score continues the vocal and piano parts. The vocal staves end with a double bar line. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "whisper'd long In self communings on - ly." The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

## A BROKEN HEART.

Words by MRS. DANA.

Music by S. LOVER.

*AFFETUOSO.*

*ritard.* A

broken heart, a contrite spi - rit, Are well pleasing to the Lord ; Je - sus, by his

*a tempo.*

dy-ing mer - it, Then, O, then will joy af-ford. I acknow - ledge my transgres - sion,



# A BROKEN HEART.

25

And my sin is ev - er near ; Je - sus ! hear my heart's confes - - sion,

Wipe a - way each fall - ing tear.

2.  
Make me to hear but "joy and gladness,"  
Let my broken bones rejoice,  
Charm away my spirit's sadness,  
By the music of thy voice.  
O, restore me thy salvation,  
Hide thy face from every sin ;  
Let thy Spirit's new creation  
Make and keep me pure within.



3.  
O, do thou good in thy good pleasure,  
Unto Zion, heavenly King !  
Let thy people, from their treasures,  
To thy name their off'rings bring.  
Let Jerusalem be builded,  
All her altars rise again ;  
Every tower with joy be guilded,  
Every hill and every plain.

# BEAUTIFUL EVENING STAR.

Words by Mrs. DANA.

Music by J. R. PLANCHE.

**LENTO.**

The piano introduction is in G major, 2/4 time, marked *LENTO.* It begins with a forte (*f*) dynamic. The right hand features a melodic line with a half note G4, a quarter note A4, a half note B4, and a quarter note G4. The left hand provides a steady accompaniment of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4.

Beau - ti - ful eve - ning star, So sweetly shin - ing Where pensive

The first line of the song features a vocal melody in G major, 2/4 time, marked *p* (piano). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand accompaniment consists of chords: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half).

mourn - ers are sad - ly re - clin - - ing O, may thy gen - tle ray

The second line of the song continues the vocal melody in G major, 2/4 time, marked *f* (forte). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand accompaniment consists of chords: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half).



BEAUTIFUL EVENING STAR.

27

Chase all the gloom a - way, Turn sorrow's night to day, Star, brightly

*p* *f*

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has one sharp (F#). The lyrics are written below the vocal staff. Dynamics *p* (piano) and *f* (forte) are indicated in the piano part.

shin - - ing!

This system contains the second line of music. The vocal staff has a long note for the word 'shin' followed by a rest and then 'ing!'. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line.

2.

Ah ! no created star  
 Though brightly shining  
 Where pensive mourners are  
 Sadly reclining,  
 Can chase the gloom away,  
 Nor turn the night to day ;  
 Wait for a heavenly ray  
 More brightly shining.

# THE BIRD OF THE SOUTH.

Words by MRS. DANA.

Music by MISS BROWNE.

1<sup>o</sup>.   
Where is thy rest - ing place, O lone and love - ly bird?

2<sup>o</sup>.   
Where is thy rest - ing place, O lone and love - ly bird?

*molto legato.*  
*Espressivo.*   
*p*

  
Thy droop - ing pin - - ions A warm - er air have stirr'd.

  
Thy droop - ing pin - - ions A warm - er air have stirr'd.





THE BIRD OF THE SOUTH.

29

Cold is the north - ern blast, Now sum - mer's breath is o'er ;

Cold is the north - ern blast, Now sum - mer's breath is o'er ;

*p*

This musical system consists of four staves. The first two staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The third staff is the right-hand piano accompaniment in treble clef, featuring a series of arpeggiated chords. The fourth staff is the left-hand piano accompaniment in bass clef, providing a harmonic foundation with sustained notes and some movement. The lyrics are printed below the vocal staves.

Speed to thy home in haste, Wan - - - der no more !

Speed to thy home in haste, Wan - - - der no more !

*p*

This musical system also consists of four staves, following the same layout as the first system. It includes vocal staves, a right-hand piano accompaniment with arpeggiated figures, and a left-hand piano accompaniment. The lyrics are printed below the vocal staves.

Or come and rest thee here - - Where warm hearts beat for thee;

Or come and rest thee here - - Where warm hearts beat for thee;

The first system of the musical score for 'The Bird of the South'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are 'Or come and rest thee here - - Where warm hearts beat for thee;'.

But if thy home is dear, Then swiftly, Then swiftly flee!

But if thy home is dear, Then swiftly, Then swiftly flee!

The second system of the musical score. It continues with two vocal staves and piano accompaniment in the same key signature and style as the first system. The lyrics are 'But if thy home is dear, Then swiftly, Then swiftly flee!'.



O, gen - tle crea - - ture, thou'rt trem - bling in the blast,

Come, we'll sweet - ly warm thee, sum - mer is past.

2.

Where is the greenwood tree, where thou didst build thy nest?  
 Why didst thou leave it, thy home, thy sunny rest?  
 Say, was it torn from thee,  
 Some sad eventful day?  
 O, wast thou forced to flee,  
 Wand'ring, away?

Come, then, and thou shalt be  
 Like those to us most dear,  
 Come, and we'll comfort thee,  
 O, rest thee here!  
 Beautiful creature! thou'rt trembling in the blast,  
 Come, we'll sweetly warm thee, summer is past.

## THE DAYS OF MY CHILDHOOD.

Words by MRS. DANA.

IRISH MELODY.

Piano introduction in G major, 2/4 time. The melody is marked with a 'C' for C-clef and a 'S' for Soprano. The piece ends with a 'Fine' marking.

I love to re - mem - ber the days of my childhood, Those days when my heart was a

stran - ger to pain ; When I roved with de-light through the vine tangled wild-wood, Ere



sor - row had bound me So fast with its chain. The bright morning sun eve-ry

mo - ment grew bright-er, The white shining lau - rel each mo - ment grew whi - ter, My

light youthful heart every moment grew lighter, As gai - ly I frolic'd, a stran-ger to pain.

2.

The world has grown dark, but I've turn'd me to Heaven,  
 My heart's best affections are fasten'd above;  
 O, 'tis well that when sorrow the bosom has riven,  
 The eye can be turn'd to that Heaven of love.  
 Yet there while I fasten my heart's fond devotion,  
 I still can remember with pleasing emotion,  
 As backward I look on life's turbulent ocean,  
 The days of my childhood, the days that I love.

# IF THIS LIFE SHOULD LAST FOREVER.

Words by MRS. DANA.

Music by JOHN PARRY.

MOERATO.

If this life should last for - ev - er, 'Twould be sad for me; I should see my Savior nev - er,

Whom I long to see. All my blissful hopes of Heaven, Soon would fade a - way,



*a tempo.*

The musical score is written for voice and piano. It features a treble and bass staff for the voice, and a grand staff (treble and bass) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the voice staff. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The piano accompaniment consists of chords and moving lines in both hands.

If to me the boon were giv - en Here on earth to stay. Then if this life should

last for - ev - er 'Twould be sad for me, O, I should see my Savior nev - er,

Whom I long to see.

2.

Now on hope's bright pinions soaring  
 Far away from earth,  
 I can feel, with heart adoring,  
 Joys of heavenly birth.  
 All the joys of earth are fleeting,  
 Dearest friends may die;  
 But there is a place of meeting,  
 At our home on high.  
 Then, if this life, &c.

## MARY AT THE TOMB.

Words by MRS. DANA.

Music by MISS SMITH.

MODERATO  
ESPRESSIVO.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It features a melodic line with eighth and sixteenth notes. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The tempo and expression markings 'MODERATO' and 'ESPRESSIVO.' are placed to the left of the staves. A dynamic marking 'p' (piano) appears at the end of the introduction.

'Twas in the gray light of the morning, That Ma - ry drew

The first system of the song features a vocal melody on a single treble staff and a piano accompaniment on two staves (treble and bass). The key signature remains two sharps and the time signature is 6/8. The piano part includes dynamic markings 'f' (forte) and 'p' (piano). The lyrics are written below the vocal staff.

near ; No gem her pale face was adorning, Save sorrow's bright tear. All lone-ly her heart was

The second system continues the vocal melody and piano accompaniment. It follows the same musical notation and key signature as the first system. The lyrics continue below the vocal staff.



feeling, The Mas-ter she could not see; No won-der such tears were stealing, They

would have been shed by me.

2.  
And while she was mournfully weeping,  
Two angels sat there;  
They seem'd their bright watch to be keeping  
With heavenly care.  
"O woman," the angels asked her,  
"Why thus art thou weeping here?"  
"They've taken," she said, "my Master,  
And laid him I know not where."



3.  
Away then she turn'd in her sadness,  
And Jesus drew near;  
She gave him no sign of her gladness  
To find he was there.  
Then, "Mary!" she heard him saying,  
And "Master!" she said to him,  
Bright smiles on her lips were playing,  
And joy in her eyes did beam.

## HAVE MERCY UPON ME.

Words by MRS. DANA.

Music by J. A. WADE.

ANDANTE  
AFFETTUOSO.

The piano introduction is in G major, 6/8 time, marked Andante Affettuoso. It features a melody in the right hand with grace notes and a harmonic accompaniment in the left hand. The piece concludes with a *cres.* (crescendo) marking.

1st Voice.

Have mer-cy up - on me, my Fa - ther, God ! For

The first vocal entry is in G major, 6/8 time. The melody is simple and expressive. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

I have a thorn - y path - way trod ; In pi - ty be - hold me, and set me free, And for -

This section continues the vocal melody and piano accompaniment. The piano part includes various musical notations such as slurs, ties, and dynamic markings to guide the performer.



# HAVE MERCY UPON ME.

39

ev - er my song shall be praise to thee. I will bless thee for all thy love to me, And I'll

*colla voce.*

tune my voice to praise but thee, to praise, to praise, to praise, to praise but

*p*

**SECOND VOICE.**

thee. Against thee, thee on - ly have I sinn'd, And done this e - vil in thy sight; But

## HAVE MERCY UPON ME.

thou, O my Father, thine ear hast inclined, And turn'd even darkness to noon-day light. Still

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staff.

make me to hear thy mer - ci - ful voice, And my tongue shall forever give thanks and rejoice,

*colla voce.*

This system contains the next three staves. The lyrics continue below the vocal staff. The instruction *colla voce.* is written below the piano accompaniment staves.

give thanks, give thanks, I'll praise, I'll praise - - - - - but

This system contains the final three staves of the musical score on this page. The lyrics continue below the vocal staff.



# HAVE MERCY UPON ME.

41

**DUO.**

thee. I'll praise but thee, I'll praise but thee, I'll praise but thee.

thee. I'll praise but thee, I'll praise but thee, I'll praise but thee.

**1°.**

With hal-le - lu - - jahs to the Lord, We'll sing a-loud in sweet ac-cord; Let all the

**2°.**

With hal-le - lu - - jahs to the Lord, We'll sing a-loud in sweet ac-cord; Let all the

**ALLEGRO VIVACE.**

*f*

## HAVE MERCY UPON ME.

world his praises sing, Rejoice in God, for he is King. With hal-le-lu - - - jahs to the

world his praises sing, Rejoice in God, for he is King. With hal-le-lu - - - jahs to the

*cres.*

Lord, We'll sing a-loud in sweet ac-cord; Let all the world his prai-ses sing, Rejoice in

Lord, We'll sing a-loud in sweet ac-cord; Let all the world his prai-ses sing, Rejoice in



# HAVE MERCY UPON ME.

43

God, for he is King, for he is King, for he is King, for

God, for he is King, for he is King, for he is

The first system of the musical score for 'Have Mercy Upon Me.' It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'God, for he is King, for he is King, for he is King, for' on the first line, and 'God, for he is King, for he is King, for he is' on the second line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

he is King, for he is King, - - for he is King, for he is

King, for he is King, for he is King, is King, for he is

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'he is King, for he is King, - - for he is King, for he is' on the first line, and 'King, for he is King, for he is King, is King, for he is' on the second line. The piano accompaniment continues with the same melodic and harmonic structure.

## HAVE MERCY UPON ME.

King, for he is King. With hal-le - lu - jahs to the Lord, We'll sing a -

King, for he is Ki - - - - -

The first system of the musical score for 'Have Mercy Upon Me'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'King, for he is King. With hal-le - lu - jahs to the Lord, We'll sing a -' on the first line and 'King, for he is Ki - - - - -' on the second line.

loud in sweet ac-cord; Let all the world his prai-ses sing, Re-joice in God, for he is

- - - - - ng; Let all the world his prai-ses sing, Re-joice in God, for he is

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'loud in sweet ac-cord; Let all the world his prai-ses sing, Re-joice in God, for he is' on the first line and '- - - - - ng; Let all the world his prai-ses sing, Re-joice in God, for he is' on the second line.



# HAVE MERCY UPON ME.

45

King, Re - joice in God, for he is King,

King, Re - joice in God, for he is King,

Re - joice in God, for he is King, Re-joice in God, for

Re - joice in God, for he is King, Re-joice in God, for

he is King, for he is King,  
he is King, for he is King,  
for he, he is King.  
for he, he is King.

*f*  
*p* *f* *ff*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves: two for vocal parts (Soprano and Alto) and two for piano (Right and Left Hand). The second system also has four staves, continuing the vocal and piano parts. The third system has four staves, concluding the piece. The key signature is one sharp (F#), and the time signature is common time (C). The piano part features complex chordal textures and melodic lines, with dynamic markings *f*, *p*, *f*, and *ff* indicating changes in volume. The vocal parts are simple, focusing on the lyrics.



## TEMPERANCE GLEE.

Words by MRS. DANA.

Music by JAMES B. TAYLOR.

ALLEGRETTO.

f

**First Solo.**

Sparkling and bright in its li - quid light, Is the wa - ter in our glass - es ; 'Twill

 $mp$ 

give you health, 'twill give you wealth, Ye lads and ro - sy las - ses!

V. S.

SECOND SOLO.

Better than gold is the water cold,  
From the crystal fountains flowing ;  
A calm delight both day and night  
To happy homes bestowing.  
O, then resign, &c.

THIRD SOLO.

Sorrow has fled from the heart that bled  
Of the weeping wife and mother ;  
They've given up the poison'd cup,  
Son, husband, daughter, brother.  
O, then resign, &c.

**PRIMO.**

O then re - sign your ru - by wine, Each smiling son and daughter, There's

**SECONDO.**

O then re - sign your ru - by wine, Each smiling son and daughter, There's

**BASSO.**

O then re - sign your ru - by wine, Each smiling son and daughter, There's

**ALLEGRO.** *mf*

nothing so good for the youthful blood, Or sweet as the sparkling wa - - ter. O

nothing so good for the youthful blood, Or sweet as the sparkling wa - - ter. O

nothing so good for the youthful blood, Or sweet as the sparkling wa - - - ter. O

*f*



TEMPERANCE GLEE.

49

then re - sign your ru - - by wine, Each smiling son and daugh - ter; There's

then re - sign your ru - - by wine, Each smiling son and daugh - ter; There's

then re - - sign your ru - - by wine, Each smiling son and daugh - - ter; There's

no-thing so good for the youthful blood, Or sweet, as the spark - ling wa - - - ter.

no-thing so good for the youthful blood, Or sweet, as the spark - ling wa - - - ter.

no-thing so good for the youthful blood, Or sweet, as the spark - ling wa - - - ter.

M

# I REMEMBER, I REMEMBER.

Words by MRS. DANA.

Music by MRS. DANA.

*SOAVE.*

*Sua* ..... , I re-mem-ber, I re-

mei - ber The sa-cred place for prayer, In the morning and the eve-ning, Thou wert always with me

there. Lowly bend - ing, Lowly bend - ing, Retired from earthly things, For ce-les-tial flights pre-



par - ing, We plumed the spirit's wings ; For ce-les-tial flights pre-par-ing, We plumed the spi - rit's

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

wings, We plumed the spirit's wings.

The second system continues the musical score with the same vocal and piano parts. The lyrics conclude with 'wings, We plumed the spirit's wings.' The system ends with a double bar line.

2.

I remember, I remember,  
 The "wormwood and the gall,"  
 When I fe't that thou hadst left me,  
 All alone to stand or fall.  
 Lowly bending, lowly bending,  
 I told my grief to God,  
 And he gave me, and he gave me  
 Submission to his rod.

3.

I remember, I remember,  
 The pleasing "joy of grief,"  
 How affliction turn'd to gladness,  
 When my prayer had brought relief.  
 Lowly bending, lowly bending,  
 Thus may I spend my days,  
 Till with rapture I am singing  
 Th' eternal song of praise.

## SAVE ME.

Words by MRS. DANA.

Music by BLOCKLEY.

ANDANTINO  
CON  
EsPRESSIONE.

Save me! save me, O God! by thy great name; Give ear to

me, and judge me by thy strength; To thee in vain the



nee - dy nev - er came, Save me, and guide me to my home at

The first system of musical notation for the song 'Save Me'. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'nee - dy nev - er came, Save me, and guide me to my home at' are written below the vocal line.

length : Save me, and guide me to my home at

The second system of musical notation. The vocal line continues with the lyrics 'length : Save me, and guide me to my home at'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

length. Save me ! save me ! O, save - - - me !

The third system of musical notation. The vocal line concludes with the lyrics 'length. Save me ! save me ! O, save - - - me !'. The piano accompaniment features a more active melody in the right hand, with some triplets, and a supporting bass line in the left hand.

2.  
Lead me ! lead me, when tides of sorrow rise,  
Unto the rock that higher is than I ;  
To thee, O God ! my soul for refuge flies,  
Lead me, my Father ! safely till I die.—Lead me !  
N

3.  
Hide me ! hide me beneath thy spreading wings,  
Spirit of God ! O, kindly shelter me ;  
'Tis from thy love alone my comfort springs,  
Hide me from danger till I rest in thee.—Save me !

## A PILGRIM AND A STRANGER.

Words by MRS. DANA.

ITALIAN MELODY.

ALLEGRO  
CON  
AMORE.

I'm a

pil-grim, and I'm a stran-ger, I can tar-ry, I can tar-ry but a night; I'm a

pil-grim, and I'm a stran-ger, I can tar-ry, I can tar-ry but a night; Do not de-



tain me, For I am go - ing To where the streamlets are ev - er flow - ing, I'm a

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are: "tain me, For I am go - ing To where the streamlets are ev - er flow - ing, I'm a". The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with chords.

pil-grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but a night.

The second system continues the melody and accompaniment. The lyrics are: "pil-grim, and I'm a stran - ger, I can tar-ry, I can tar-ry but a night." The system concludes with a double bar line.

2.

||: There the sunbeams are ever shining,  
 ||: I am longing :|| for the sight ; :||  
 Within a country unknown and dreary,  
 I have been wand'ring forlorn and weary ;  
 I'm a pilgrim, &c.

3.

||: Of that country to which I'm going  
 ||: My Redeemer :|| is the light ; :||  
 There no sorrow, nor any sighing,  
 Nor any sin there, nor any dying ;  
 I'm a pilgrim, &c.

# BLESSED ARE THE POOR IN SPIRIT.

Words by MRS. DANA.

Music by S. NEWCOMBE.

Andantino.

The piano introduction consists of two systems of music. The first system is marked 'Andantino.' and features a treble and bass staff with a 3/8 time signature and a key signature of one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The second system continues the melody and accompaniment, ending with a double bar line. The dynamics 'mf' (mezzo-forte) are indicated at the beginning of the second system.

The vocal and piano accompaniment for the lyrics is presented in two systems. The first system shows the vocal melody in a treble staff with the lyrics 'Bless - ed are the poor in spi - rit, Trust - ing in the Sa - vior's me - rit,' written below it. The piano accompaniment is in a bass staff. The second system repeats the vocal melody and piano accompaniment for the same lyrics. The piano part begins with a dynamic marking of 'p' (piano).



They the king - dom shall in - he - rit, Far a - bove this world of

They the king - dom shall in - he - rit, Far a - bove this world of

*legato*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a continuous eighth-note accompaniment in the right hand and a simpler bass line in the left hand. The word 'legato' is written below the piano part.

care ; When their pil - grim - age is end - ed, When their spi - rits

care ; When their pil - grim - age is end - ed, When their spi - rits

This system continues the musical score with two vocal staves and a piano accompaniment. It includes repeat signs at the beginning of each vocal line. The piano accompaniment continues with the same eighth-note pattern in the right hand and a steady bass line in the left hand.

have as - cend - ed, By an - gel - ic hosts at - tend - ed, They shall reign for

have as - cend - ed, By an - gel - ic hosts at - tend - ed, They shall reign for

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The lyrics are: "have as - cend - ed, By an - gel - ic hosts at - tend - ed, They shall reign for". The piano accompaniment features a treble and bass staff. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line.

ev - er there; By an - gel - ic hosts at - tend - ed, They shall

ev - er there; By an - gel - ic hosts at - tend - ed, They shall

The second system of the musical score continues the melody and accompaniment. The vocal staves have the lyrics: "ev - er there; By an - gel - ic hosts at - tend - ed, They shall". The piano accompaniment continues with the same musical patterns as the first system.



reign for - ev - er there; They shall reign for - ev - er there;

reign for - ev - er there; They shall reign for - ev - er there;

*mf*

They shall reign for - ev - er there.

They shall reign for - ev - er there.

2.

Blessed is the child of sorrow,  
Who can sweetest comfort borrow,  
Hoping for a bright to-morrow,  
Far above this world of care;

○  
○  
○  
○  
○

O, ye mourners, broken-hearted,  
Who from earthly joys are parted,  
All the tears that ever started,  
Soon shall be forgotten there.

## O, TELL ME WHERE THY FLOCK ARE FEEDING..

Words by MRS. DANA.

Music by M. W. BALFE.

ANDANTE  
 CANTABILE.

*dolce.*

*pp* *p*

*cadenza.* *tr*

*marcato.* *a piacere.*

*p*

O, tell me where thy flock are feed - - - ing, Thou whom I dear - ly



O, TELL ME WHERE THY FLOCK ARE FEEDING.

61

love! My Sa - - - vior, to thy bo-som speed - - - ing, O, let me hence re - -

move! I would no long-er be a ro - - - ver Far from my Shep - herd's

fold; Then, O, thy lost one now re - cov - - - er, And in thy bo - - som

*colla parte.* *pp*

## O, TELL ME WHERE THY FLOCK ARE FEEDING.

hold. Then, O, thy lost one now recov - - - - er, And in thy bo - - som

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal line with a melodic phrase starting on a half note G, followed by eighth and sixteenth notes. The piano accompaniment consists of a treble and bass staff with a steady eighth-note pattern in the bass and chords in the treble. The lyrics are written below the vocal line.

hold.

*dolce.* *p*

The second system continues the musical piece. The vocal line has a long rest marked 'hold.' followed by a melodic phrase. The piano accompaniment continues with the same eighth-note pattern. The tempo/mood marking 'dolce.' and the dynamic marking 'p' (piano) are indicated. The system ends with a double bar line.

2.

Dear Jesus! full of loving kindness,  
 Wilt thou remember me?  
 And O, remove my grievous blindness,  
 And let me follow thee.  
 Then, while the angry storms do lower,  
 I'll throw my arms around,  
 No tempest can my soul o'erpower,  
 If I with thee am found.



# WHEN DOWN TO THE GARDEN.

Words by MRS. DANA.

Arranged by P. A. ANDREU.

**MODERATO.**

**PRIMO.**

When down to the gar-den where riv - - - u - - - lets

**SECONDO.**

When down to the gar-den where riv - - - u - - - lets

**BASSO.**

## WHEN DOWN TO THE GARDEN.

flow, 'Mong the ro - - ses and li - lies I cheer - ful - - ly

flow, 'Mong the ro - - ses and li - lies I cheer - ful - - ly

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat (B-flat). The lyrics are: 'flow, 'Mong the ro - - ses and li - lies I cheer - ful - - ly'. The bottom two staves are piano accompaniment in bass clef with a key signature of one flat. The piano part features a continuous eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

go, 'Tis to talk with my Sa - - vior whose foot - - steps I

go, 'Tis to talk with my Sa - - vior, whose foot - - steps I

The second system of the musical score also consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one flat. The lyrics are: 'go, 'Tis to talk with my Sa - - vior whose foot - - steps I'. The bottom two staves are piano accompaniment in bass clef with a key signature of one flat. The piano part continues the arpeggiated pattern from the first system, with a slight change in the right-hand melody in the final measure, which includes a sharp sign (#).



The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "hear, And he waits to re - - ceive me, And wel-come me there." The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with some chromaticism in the right hand.

2.  
O, well I remember his wonderful love,  
And the rich wedding garment his tenderness wove;  
He has cover'd my soul, and I never will fear  
In his heart-cheering presence with joy to appear.

3.  
He has spread me a banquet of fruits from above,  
And unfurl'd me a banner, the banner of love!  
I have open'd my spikenard and sweet smelling myrrh  
And the fragrance he loveth perfumes all the air.

4.  
When under his shadow his fair one abides,  
How kindly he feeds her, how gently he chides!  
And, tenderly sweet as the music above,  
How freely he whispers of pardoning love!

5.  
This is my beloved and this is my friend!  
Ye daughters of Zion, he loves to the end;  
When he comes to his garden his steps you may hear  
And he waits to receive you and welcome you there.

## HARK TO THE SABBATH BELLS.

Words by MRS. DANA.

Music by JOHN BLOCKLEY.

MODERATO. *leggiero*

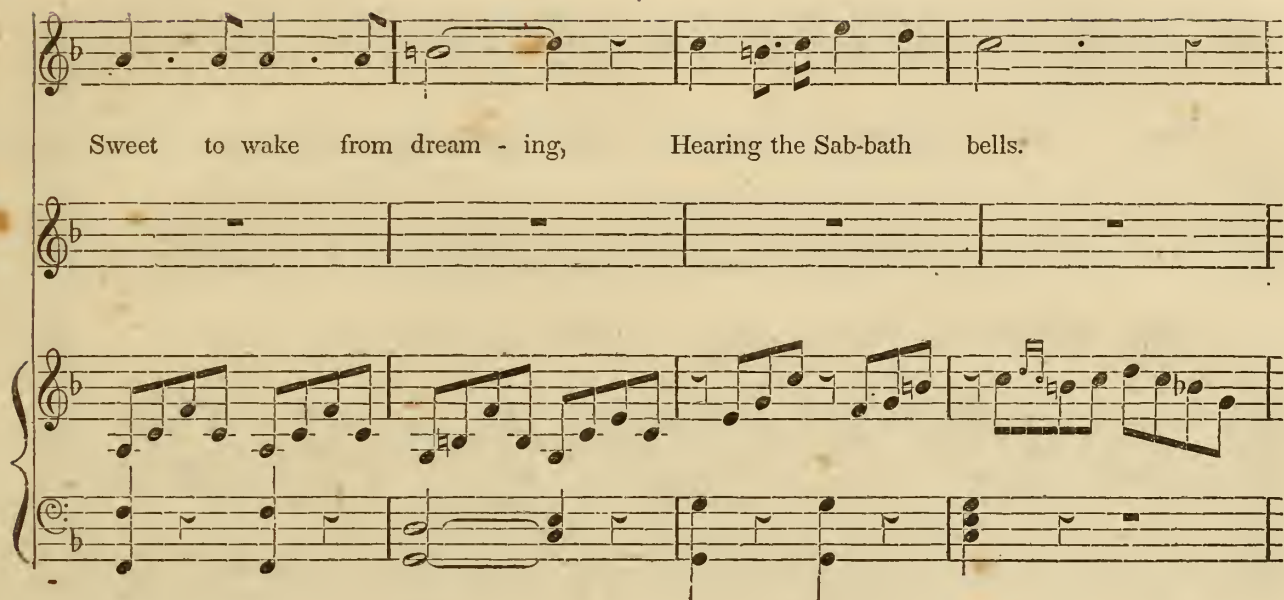
*dim.*

When the moon is beam - - - ing, O - ver the hills and dells,



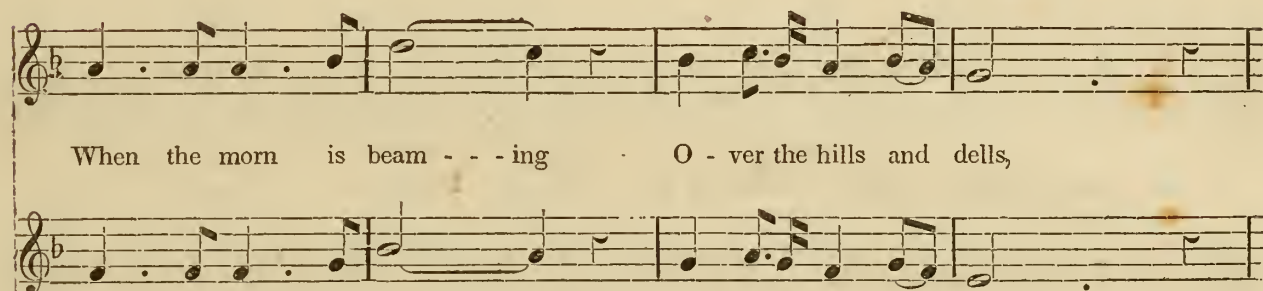
# HARK TO THE SABBATH BELLS.

67



Sweet to wake from dream - ing, Hearing the Sab-bath bells.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment consists of two staves: the upper staff has a treble clef and a key signature of one flat, and the lower staff has a bass clef and a key signature of one flat. The music is in 4/4 time.



When the morn is beam - - - ing O - ver the hills and dells,

The second system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has one flat. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment consists of two staves: the upper staff has a treble clef and a key signature of one flat, and the lower staff has a bass clef and a key signature of one flat. The music is in 4/4 time.



When the morn is beam - - - ing O - ver the hills and dells,

The third system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The key signature has one flat. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment consists of two staves: the upper staff has a treble clef and a key signature of one flat, and the lower staff has a bass clef and a key signature of one flat. The music is in 4/4 time.

## HARK TO THE SABBATH BELLS.

Sweet to wake from dream - - - ing, Hear - ing the Sab - bath bells. All

Sweet to wake from dream - - - ing, Hear - ing the Sab - bath bells. All

*p*

This system contains the first two vocal parts and the piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time, with a piano (*p*) dynamic marking.

na - ture robed in cheer - ful-ness In - - vites the heart to praise. Our

na - ture robed in cheer - ful-ness, In - - vites the heart to praise. Our

This system contains the second two vocal parts and the piano accompaniment. The vocal parts continue the melody from the first system. The piano accompaniment continues with chords and moving lines in the right and left hands.



# HARK TO THE SABBATH BELLS.

69

*AD LIB.*

Fa - ther God, thy name we bless, For all our Sab-bath days. - - - - -

**1° TEMPO.**

When the morn is beam - - - ing, O - ver the hills and dells,

When the morn is beam - - - ing, O - ver the hills and dells,

*p* *Cres.*

## HARK TO THE SABBATH BELLS.

Sweet to wake from dream - - ing, Hear - ing the Sab - bath bells !

Sweet to wake from dream - - ing, Hear - ing the Sab - bath bells !

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note pattern in the right hand and chords in the left hand.

Hark ! Hark ! Hark to the Sab - bath bell !

Hark ! Hark ! Hark to the Sab - 'bath bell !

*f* *Cres.*

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have the lyrics 'Hark ! Hark ! Hark to the Sab - bath bell !' and 'Hark ! Hark ! Hark to the Sab - 'bath bell !'. The piano accompaniment includes a forte (*f*) dynamic marking and a crescendo (*Cres.*) marking. The piano part features a steady eighth-note pattern in the right hand and chords in the left hand.



# HARK TO THE SABBATH BELLS.

71

The musical score is arranged in two systems. The first system consists of two vocal staves (treble clef, key of B-flat) with the lyrics "Hark! Hark! Hark to the Sab - bath bells!" written below them. The second system is a piano accompaniment for the same lyrics, featuring a grand staff (treble and bass clef, key of B-flat). The piano part includes a melody in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *mf* (mezzo-forte) and *Dim.* (diminuendo). The score concludes with a double bar line.

2.

When the eve is shading  
 Over the hills and dells,  
 Holy visions aiding,  
 Hark to the Sabbath bells!  
 When comes the peaceful twilight hour,  
 We'll sing a song of praise;  
 Our Father God, we thee adore  
 For all our Sabbath days.  
 When the eve, &c.

# FLEE AS A BIRD TO YOUR MOUNTAIN.

Words by MRS. DANA.

SPANISH MELODY.

ANDANTINO  
MESTO.

*p*

Flee as a bird to your moun - - tain, Thou who art sick of

sin, - - - - Go to the clear flow - ing foun - - - - tain,

AGITATO.

*p* *ff. basso ben marcato.*

Where you may wash and be clean. Fly, for th'a - veng - er is

FLEE AS A BIRD TO YOUR MOUNTAIN.

73

*SLANTANDO.*

near - - - thee, Call, and the Sa - vior will hear - - - - thee;

*1<sup>o</sup>. TEMPO.*

He on his bo - som will bear - - - thee, Thou who art wea - ry of sin!

2.

He will preserve thee forever,  
Wipe every falling tear;  
He will forget thee, O, never,  
Shelter'd so tenderly there!  
Haste then, the hours are flying!  
Spend not the moments in sighing,  
Cease from your sorrow and crying,  
Jesus will wipe every tear!



## THERE'S A JOY THAT THE MOURNING SPIRIT FEELS.

Words by MRS. DANA.

FRENCH MELODY.

1°. There's a joy that the mourn - ing spi - - rit feels, 'Tis a

2°. There's a calm o'er the throb - bing heart that steals, When the

ANDANTINO.  
CON  
ESPRESSIONE.

joy that the world can - not give; There's a live; Then we'll

learns in the Sa - vior to live; There's a live; Then we'll

1st time. 2d time.

sing, we'll sing the good-ness of - the Lord, When the clouds, the clouds of sorrow rise, But we'll

sing, we'll sing the good-ness of - the Lord, When the clouds, the clouds of sorrow rise, But we'll

praise, but we'll praise his holy name, his holy name, In sweeter strains, In sweeter strains a - bove the skies.

praise, but we'll praise his holy name, his holy name, In sweeter strains In sweeter strains a - bove the skies.

2.

O, this life's troubled hours are fleeting fast,  
 Very soon they will all roll away,  
 Let us turn our eyes from the gloomy past,  
 To the glory of Heaven's bright day.  
 Then we'll sing, &c.

## A MORNING SONG.

Words by MRS. DANA.

Arranged by P. A. ANDREU.

ANDANTE  
PASTORALE.

Piano introduction in G major, 6/8 time. The music is marked 'ANDANTE PASTORALE'. It features a gentle melody in the right hand and a supporting bass line in the left hand, with a soft, flowing character.

Vocal and piano accompaniment for the main part of the song. The lyrics are: "O, the guar-dian care that kept us through The long, long". The vocal parts are for PRIMO, SECONDO, and BASSO. The piano accompaniment is in G major, 6/8 time, and is marked 'ANDANTE PASTORALE'. The piano part features a gentle melody in the right hand and a supporting bass line in the left hand, with a soft, flowing character.



# A MORNING SONG.

77

night, And has raised us up the morn to view, With mild, calm light. The

night, And has raised us up the morn to view, With mild, calm light. The

The first system of the musical score for 'A Morning Song'. It consists of four staves. The top two staves are for the vocal melody, with lyrics underneath. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in a major mode and has a gentle, flowing character.

beam - - ing sun has just be - gun To roll his dai - - ly round; Let us

beam - - ing sun has just be - gun To roll his dai - - ly round; Let us

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are repeated. The piano part features a steady, rhythmic accompaniment with some melodic lines in the right hand. The system ends with a double bar line.

The musical score is arranged in two systems. The first system contains the first two stanzas of the song. The second system contains the third stanza. Each system has four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

praise his name whose mer - - cies claim - our love pro - - - -

praise his name whose mer - - - cies claim our love pro - - - -

found, Let us praise his name, whose mercies claim Our love pro - found.

found, Let us praise his name, whose mercies claim Our love pro - found.

2. Let the people praise thee, Heavenly King!  
 For all thy care,  
 Who preservest every living thing,  
 From harmful snare.  
 Let each rejoice, with tuneful voice,  
 Their Maker's name to praise,  
 He is good to all; let great and small  
 Their anthems raise.



3. Father! keep us safely through the day,  
 Till evening's close;  
 When together we shall meet to pray  
 For safe repose.  
 Remember all who do not call  
 On thee for daily care;  
 May they learn to pray, who every day  
 Thy mercies share.



## SHINE FORTH, JERUSALEM.

Words by MRS. DANA.

Arranged by STEVENSON.

CON ANIMO.

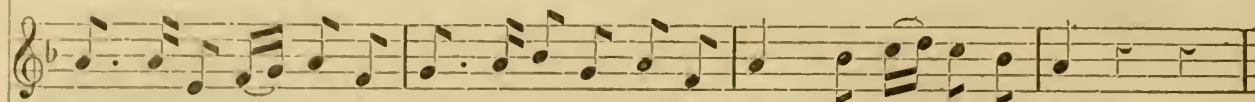
From thy sleep a - wak-ing, All thy beau-ty tak-ing, Shine forth, Je - ru - sa - lem !

From thy sleep a - wak-ing, All thy beau-ty tak-ing, Shine forth, Je - ru - sa - lem !

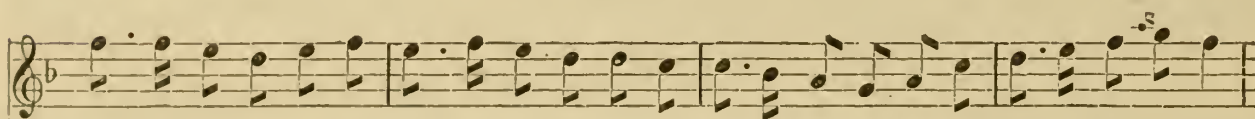




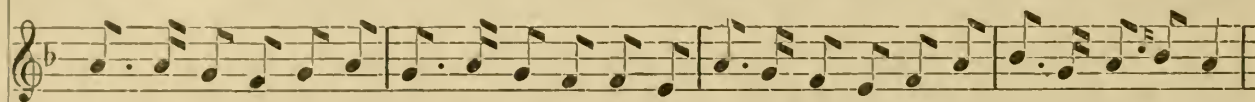
From the dust a - ris - ing, Eve - ry foe chas - tis - ing, Shine forth, Je - ru - sa - lem!



From the dust a - ris - ing, Eve - ry foe chas - tis - ing, Shine forth, Je - ru - sa - lem!



Her - alds of sal - va - tion, Fly to eve - ry nation, Through the wide creation, Tidings glad proclaim!



Her - alds of sal - va - tion, Fly to eve - ry nation, Through the wide creation, Tidings glad proclaim!



In thy strength array thee, What can now dismay thee ! Shine forth, Je - ru - sa - lem !

In thy strength array thee, What can now dismay thee ! Shine forth, Je - ru - sa - lem !

2.  
 From the northern mountains  
 To the southern fountains,  
     Shine forth, Jerusalem !  
 On the eastern nations,  
 On the western stations,  
     Shine forth, Jerusalem !



3.  
 Where the suff'rer, weeping,  
 Lonely watch is keeping,  
 Ye, who now are sleeping,  
     Sound Messiah's name !  
 O, from sleep awaking,  
 All thy beauty taking,  
     Shine forth, Jerusalem !

# AS THE HART PANTS AFTER WATER.

Words by MRS. DANA.

Music by HENRY R. BISHOP.

*MODERATO.*

As the

*f p - cres. mf p*

Hart pants af - - - ter wa - ter, So my soul pants af - - ter thee : Father,

see thy mourn-ing daugh - ter, Let thy bless-ing fall on me. When shall



I ap - year be - fore thee? Send me com - fort from a - - bove, Then with

won - der I'll a - dore thee, O, my Fa - ther, for thy love.

2.  
 Day and night my tears are streaming,  
 While they say, "where is your God?"  
 Let thy countenance be beaming  
 On my gloomy, rugged road.  
 O, my God! my soul within me  
 Surely longeth for thy grace;  
 Pity me, and sweetly win me  
 By the smiling of thy face.

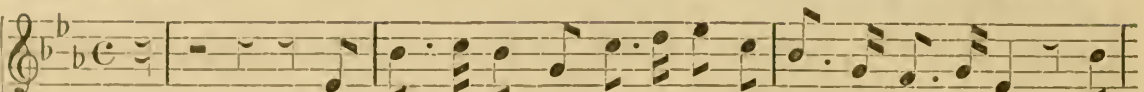


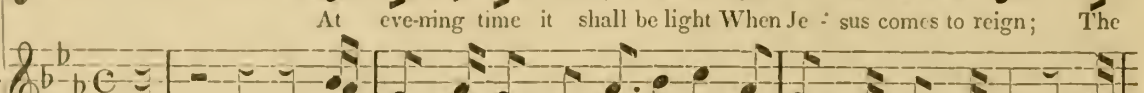
3.  
 All thy waves are rolling o'er me,  
 But they cannot drown my soul;  
 I will set the Lord before me,  
 Who the billows can control.  
 I will say to God, my Savior,  
 "Why hast thou forgotten me?"  
 I repent my sad behavior,  
 "Let me hide myself in thee."

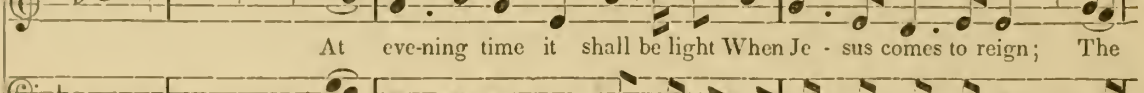
# AT EVENING TIME IT SHALL BE LIGHT.

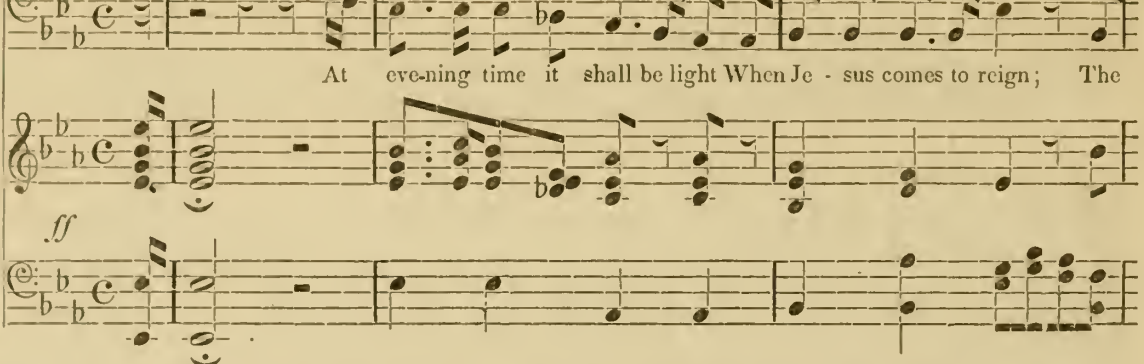
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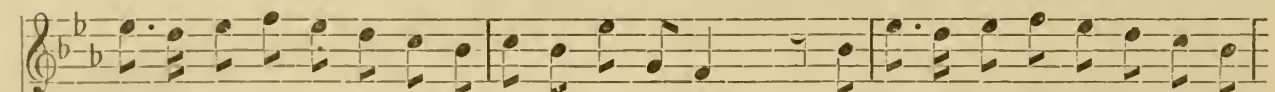
Arranged by STEVENSON.

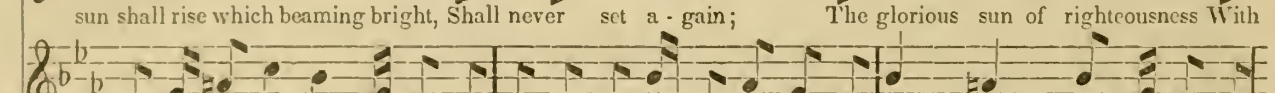
**PRIMO.**  At eve-ning time it shall be light When Je - sus comes to reign; The

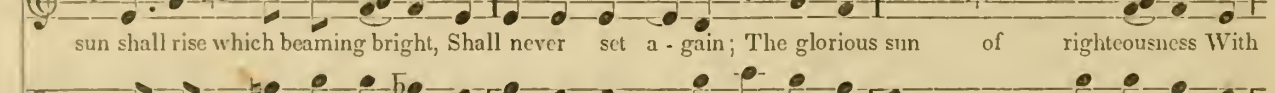
**SECONDO.**  At eve-ning time it shall be light When Je - sus comes to reign; The

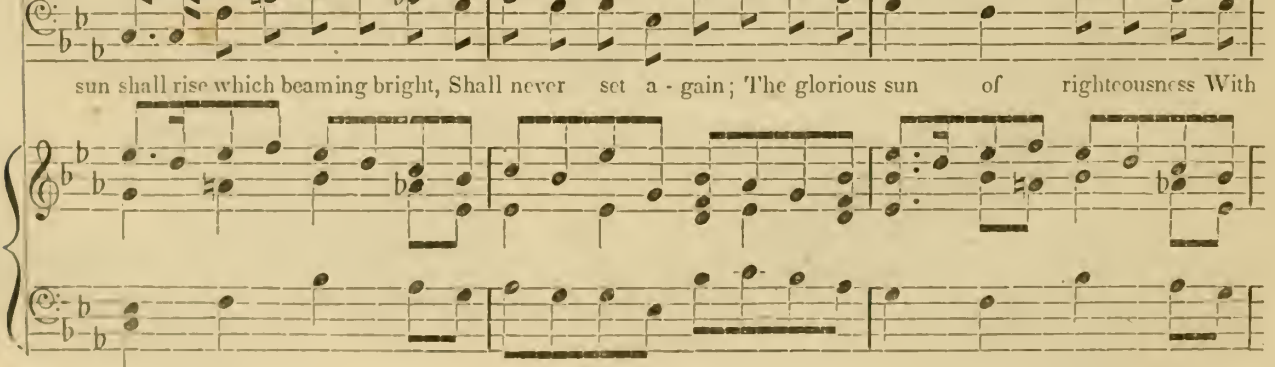
**BASSO.**  At eve-ning time it shall be light When Je - sus comes to reign; The

**PIANO FORTE.** 

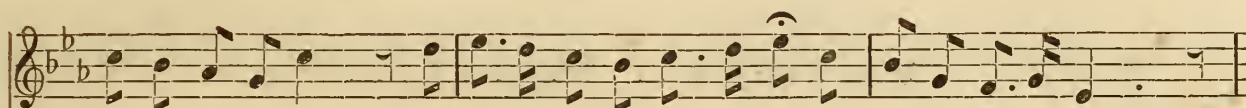
 sun shall rise which beaming bright, Shall never set a - gain; The glorious sun of righteousness With

 sun shall rise which beaming bright, Shall never set a - gain; The glorious sun of righteousness With

 sun shall rise which beaming bright, Shall never set a - gain; The glorious sun of righteousness With



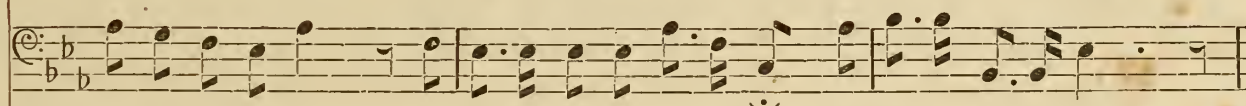




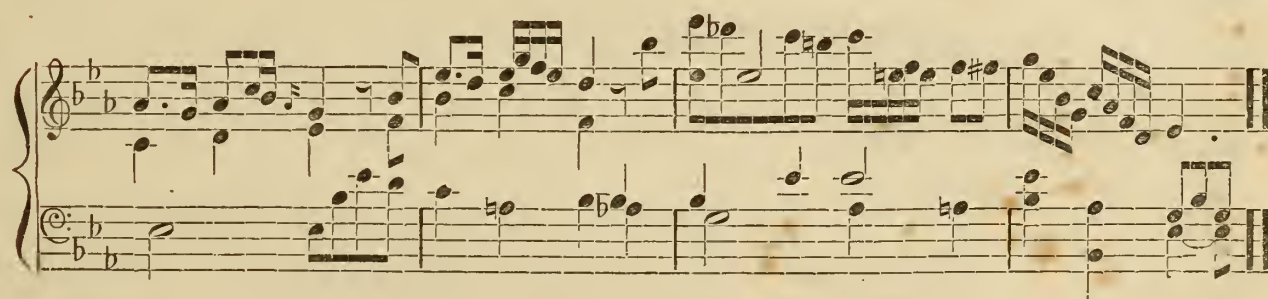
healing in his wings, Wher-e'er he shines un-fail - ing bliss O'er all cre - a - tion springs.



healing in his wings, Wher-e'er he shines un-fail - ing bliss O'er all cre - a - tion springs.



healing in his wings, Wher-e'er he shines un-fail - ing bliss O'er all cre - a - tion springs.



2.

Jerusalem! thy living streams  
 Shall freely flow again,  
 And, sparkling in those glad some beams,  
 Shall water every plain.  
 Then may the joyful nations come  
 And quench their longing thirst,  
 And Jews shall hear their welcome home  
 In loud hosannas burst.



## WE'LL REST IN THY LOVE.

Words by MRS. DANA.

Music by P. A. ANDREU.

**FIRST VOICE.**

Re - mem - ber mer - - - cy, Oh! my

**ANDANTE.**

*ff* *p*

God, Let me not faint be - - neath thy

**SECOND VOICE.**

rod! Fa - ther! our hearts - - are sad - - and lone - - -

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'ANDANTE.' The piano accompaniment starts with a forte (*ff*) dynamic and then moves to piano (*p*). The first voice part enters with the lyrics 'Re - mem - ber mer - - - cy, Oh! my'. The second voice part enters with the lyrics 'rod! Fa - ther! our hearts - - are sad - - and lone - - -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

WE'LL REST IN THY LOVE.

87

**DUO.**

A - mid the storm, thy

O, hear - ken to our plain-tive tone! A - mid the storm, thy

cheer - ing voice Can bid the trem - bling soul re - jice.

cheer - ing voice Can bid the trem - bling soul re - jice.

*sf* *p*



## WE'LL REST IN THY LOVE.

**FIRST VOICE.**

Soon we'll dwell for-ev - er In man - sions a

**ALLEGRO.**

bove, Till the storms are o - ver, We'll rest in thy

**SECOND VOICE.**

love, Soon we'll dwell for-ev - er In man - sions a - bove.



WE'LL REST IN THY LOVE.

89

**DUO.**

Soon we'll dwell for-

Till the storms are o - ver, We'll rest in thy love. Soon we'll dwell for-

*Sva.....*

*f*

ev - er in man-sions a - bove, Till the storms are o - ver We'll

ev - er in man-sions a - bove, Till the storms are o - ver Well

rest in thy love; We shall dwell ev - er - more, Where the storm

rest in thy love; We shall dwell ev - er - more, Where the storm

*p* *p*

comes no more, We shall dwell ev - er - more, Where the storm

comes no more, We shall dwell ev - er - more, Where the storm

**Sempre.** **Cres** . . . **cen** . . . **do.**



WE'LL REST IN THY LOVE.

91

comes no more,      Soon      we'll dwell for - ev - - er      in   man - sions   a -

comes no more,

*mf*

This system contains the first two staves of the musical score. The top staff is a single melodic line in G major (one sharp). The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The lyrics are written below the top staff.

bove,      Till      the storms are o - ver      We'll      rest      in thy

Till      the storms are o - ver      We'll      rest      in thy

This system contains the next two staves of the musical score. It continues the melody and piano accompaniment from the first system. The lyrics are written below the top staff.



## WE'LL REST IN THY LOVE.

love, We will rest in thy love, We will rest in thy

love, We will rest in thy love, We will rest in thy

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staves.

love.

love.

The second system of the musical score continues the vocal and piano parts. The vocal staves end with a double bar line. The piano accompaniment continues with a final chord marked with a forte (*ff*) dynamic. The lyrics "love." are written below the vocal staves.

## ONE SILENT EVE.

Words by MRS. DANA.

Arranged for the GUITAR by F. KINLOCH.

One si - lent eve a la - dy fair was  
roaming, All, all a - lone, from home and friends afar; Then while sad thoughts of other days were  
coming, She sat her down and tuned her sweet Guitar, She sat her down and tuned her sweet Gui -  
tar, and tuned her sweet Guitar. *ritard.*

2. The pearly tears adown her cheeks were falling;  
How often tears affection's heralds are!  
Her plaintive voice on one she loved was calling,  
As on that eve she tuned her sweet Guitar.
3. Upward she gazed while in the clear blue heaven  
Majestic rose her fav'rite evening star;  
How throb'd her heart to see that star of even,  
As thus she sat and tuned her sweet Guitar.

4. For on that star above so brightly shining  
Another eye was gazing from afar;  
Yes, one she loved her solemn watch was joining,  
While there she sat, and tuned her sweet Guitar.
5. And thus she sang, "O, may the God of Heaven  
Protect us both while parted thus afar;  
And when we meet, while shines the star of even,  
'Tis to his praise I'll tune my sweet Guitar."



## JEPHTHA TO HIS DAUGHTER.

Words by MRS. DANA.—Music by A. LEE.

Arranged for the GUITAR by L. MEIGNEN.

ANDANTE  
 AGITATO.

O come, O come not  
 here, my daughter dear, my daughter dear, Thy presence now I can-not bear, Tho' I've  
 ev-er loved to see thee near. O, I have made a solemn vow, My lovely daughter, come not  
 now! I could not bear to see thee die; O, then my daugh-ter, come not nigh! I



could not bear to see thee die; O, then my daughter, come not nigh. No, come not nigh, No,

come not nigh, No, no, no, no; come not nigh, No, come not nigh, No, no, Come not

nigh.

2.

Then hear my voice, nor thus rejoice,  
 But leave me, love, some other choice;  
 Thou art very young for sacrifice;  
 Alas, my daughter! come not now,  
 I must perform my solemn vow!  
 How could I bear to see thee die?  
 Alas, my daughter! come not nigh!  
 No, come not nigh, &c.

# I SAW HER IN HER BEAUTY.

Words by MRS. DANA.—Music by J. P. KNIGHT.

Arranged for the GUITAR by L. MEIGNEN.

ANDANTE.

saw her in her beau-ty, With pearls a-mid her hair; Of all who stood a-round her, She

seem'd the fair-est fair; I saw her stand at midnight, To join the re-vel-ry; But





# IF LOVED ONES THE WORLD ARE FORSAKING.

Words by MRS. DANA.

Arranged for the GUITAR by F. ROMANI.

**MODERATO.**

If loved ones the world are for - - sak - - ing, And

friends the last part - ings are tak - - - - ing, And hearts with deep sor - rows are

break - - - ing, Re - mem - ber dear Ca - naan's bright shore ; And

hearts with deep sor - rows are break - - ing, Re - mem - ber dear Canaan's bright shore ; Where

nev - er, mid an - guish and sigh - - - - ing, And dark - ness, and sor - row, and

cry - - - - ing, Shall dear ones be pain - ful - ly dy - - - - ing; In

Hea - ven they suf - fer no more. Shall dear ones be painful - ly dy - - ing; In

Hea - ven they suf - fer no more.

2.  
Our life is a delicate flower,  
It blossoms and dies in an hour,  
:|| Cut down by the scythe of the mower,  
All faded and withered it lies :||



The spirit, its mansion forsaking,  
In Heaven's bright glory awaking,  
:|| Its fetters triumphantly breaking,  
Shall live while the frail body dies :||



## CONTENTS.

Titles.	Melodies.	Page.
A BROKEN HEART, - - - - -	<i>The Fairy Boy, - - - - -</i> SONG	24
A MORNING SONG, - - - - -	<i>Love's Young Dream, - - - - -</i> TRIO	76
A PILGRIM AND A STRANGER, - - - - -	<i>Buona Notte—Italian Melody, - - - - -</i> SONG	54
AS THE HART PANTS AFTER WATER, - - - - -	<i>Teach, O teach me to forget, - - - - -</i> SONG	82
AT EVENING TIME IT SHALL BE LIGHT, - - - - -	<i>The Harp that once thro' Tara's Halls</i> TRIO	84
BEAUTIFUL EVENING STAR, - - - - -	<i>Far, far o'er Hill and Dell, - - - - -</i> SONG	26
BLESSED ARE THE POOR IN SPIRIT, - - - - -	<i>Let us o'er the wave together, - - - - -</i> DUET	56
FLEE AS A BIRD TO YOUR MOUNTAIN, - - - - -	<i>Spanish Melody, - - - - -</i> SONG	72
HAVE MERCY UPON ME, - - - - -	<i>I've wander'd in Dreams, - - - - -</i> DUET	38
HEAR MY PRAYER, MY HEAVENLY FATHER, - - - - -	<i>They have given thee to another, - - - - -</i> SONG	12
HOW BRIGHT THE UNFADING EVERGREEN, - - - - -	<i>The Greenwood Tree, - - - - -</i> SONG	5
IF LOVED ONES THE WORLD ARE FORSAKING, - - - - -	<i>The Last Farewell, - - - - -</i> SONG	98
IF THIS LIFE SHOULD LAST FOREVER, - - - - -	<i>Smile again, my Bonnie Lassie, - - - - -</i> SONG	34
I REMEMBER, I REMEMBER, - - - - -	<i>Original, - - - - -</i> SONG	50
I SAW HER IN HER BEAUTY, - - - - -	<i>She wore a Wreath of Roses, - - - - -</i> SONG	96
JEPHTHA TO HIS DAUGHTER, - - - - -	<i>Come, dwell with me, - - - - -</i> SONG	94
LIST TO THE SABBATH BELLS, - - - - -	<i>List to the Convent Bells, - - - - -</i> DUET	66
MARY AT THE TOMB, - - - - -	<i>A place in thy memory, Dearest, - - - - -</i> SONG	36
O, DO NOT LINGER THERE, - - - - -	<i>I turn to Thee in time of need, - - - - -</i> SONG	14
OFT IN THE BUSY THRONG, - - - - -	<i>Oft in the Stilly Night, - - - - -</i> TRIO	21
ONE SILENT EVE, - - - - -	<i>Yes, we must part, - - - - -</i> SONG	93
O, TELL ME, STRANGERS, - - - - -	<i>The Muletcer's Evening Song, - - - - -</i> TRIO	8
O, TELL ME WHERE THY FLOCK ARE FEEDING, - - - - -	<i>The light of other days, - - - - -</i> SONG	60
SAVE ME, - - - - -	<i>Love not, - - - - -</i> SONG	52
SHINE FORTH, JERUSALEM, - - - - -	<i>Go, where Glory waits thee, - - - - -</i> TRIO	79
SUN, MOON, AND STARS, PRAISE THE LORD, - - - - -	<i>To the gay Tournament, - - - - -</i> SONG	16
TEMPERANCE GLEE, - - - - -	<i>Sparkling and bright, - - - - -</i> TRIO	47
THE BIRD OF THE SOUTH, - - - - -	<i>Evening Song to the Virgin, - - - - -</i> DUET	28
THE DAYS OF MY CHILDHOOD, - - - - -	<i>Exile of Erin, or Erin go Brah, - - - - -</i> SONG	32
THERE'S A JOY THE MOURNING SPIRIT FEELS, - - - - -	<i>French Melody, - - - - -</i> SONG	74
THOU BEAUTIFUL JERUSALEM, - - - - -	<i>The Gondolier's Song, - - - - -</i> DUET	18
WE'LL REST IN THY LOVE, - - - - -	<i>Original, - - - - -</i> DUET	86
WHEN DOWN TO THE GARDEN, - - - - -	<i>The Last Rose of Summer, - - - - -</i> TRIO	63



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